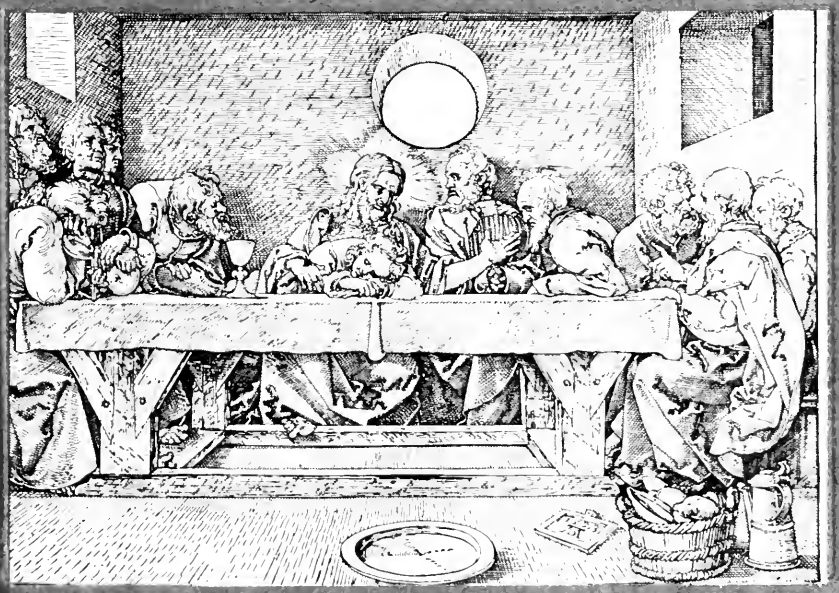
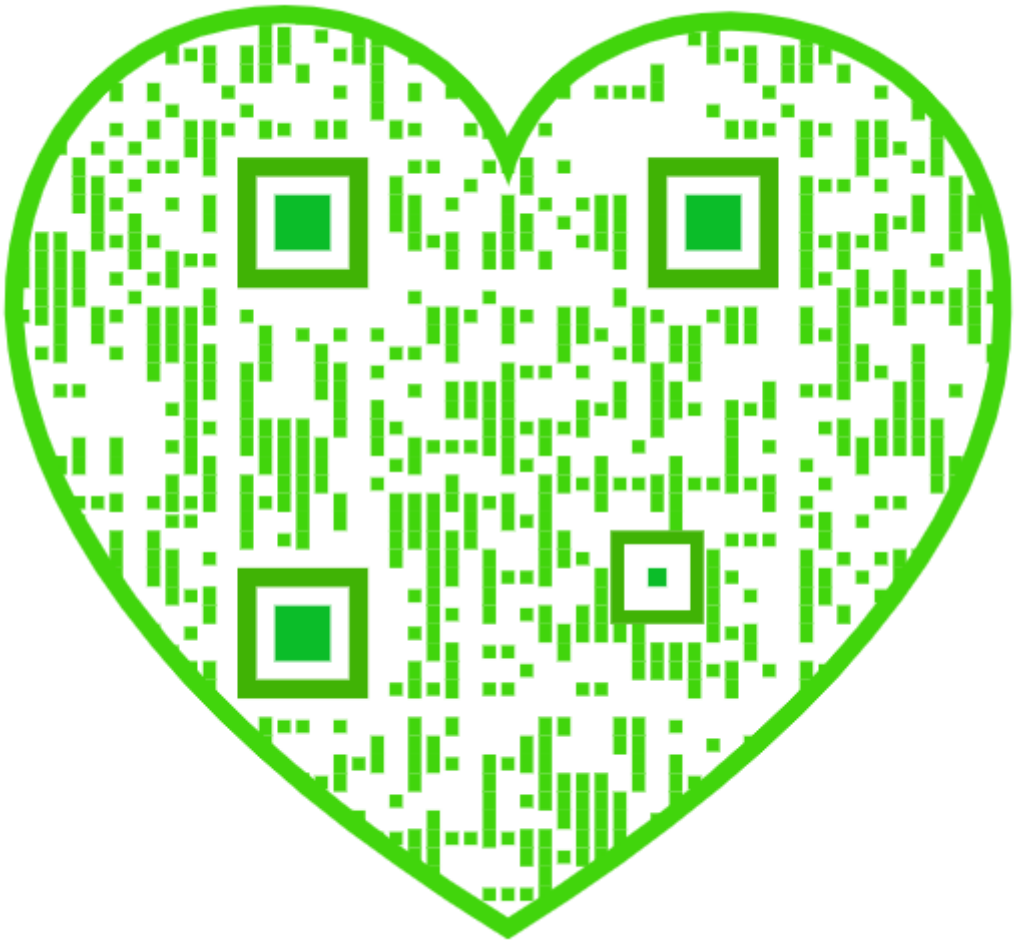
GREAT ENGRAVERS

ALBRECHT DÜRER

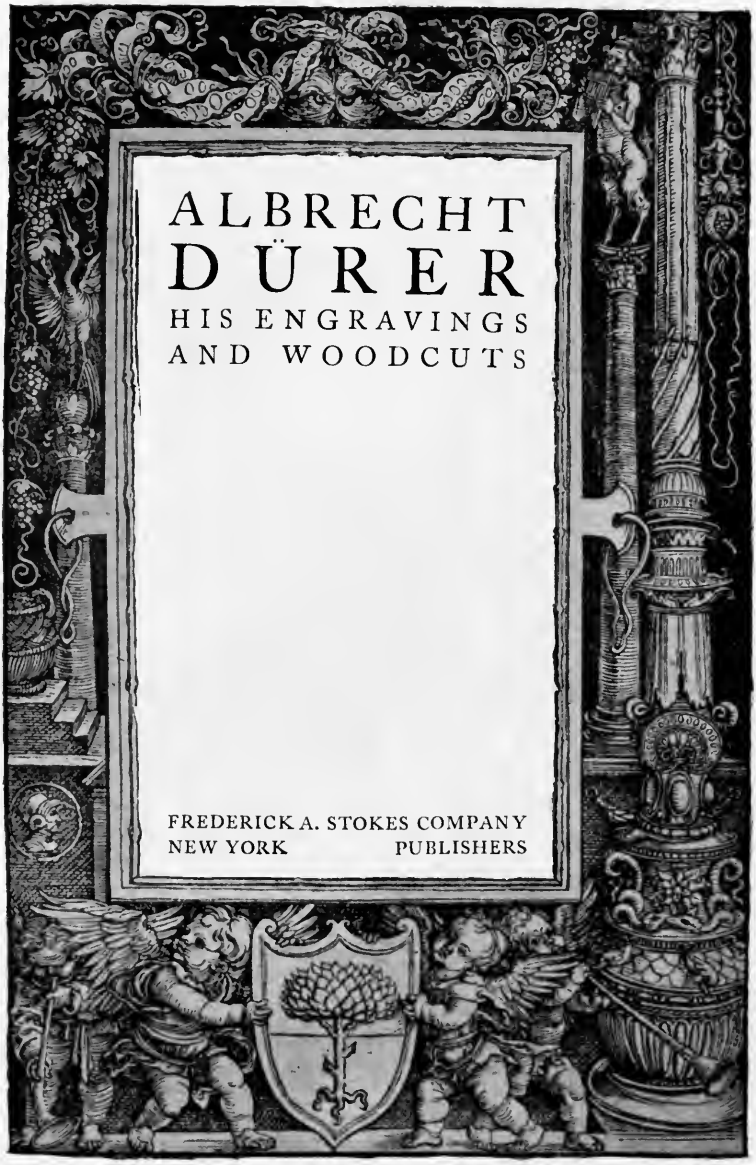




GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

PORTRAIT OF ALBRECHT DÜRER

Woodcut of the School of Dürer. B. 156



ALBRECHT DÜRER

HIS ENGRAVINGS AND WOODCUTS

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ALBRECHT DÜRER

SECOND son of Albrecht Dürer, goldsmith (d. 1502), and Barbara Holper; born at Nuremberg, May 21, 1471; pupil of his father and of the painter Michel Wolgemut, 1486–1489; travelled 1490–1494, visiting Colmar, Basle, and probably Strasburg; returned to Nuremberg in May, and married Agnes Frey, July 1494; visited Venice, probably towards the end of the same year, being at home again in 1495; paid a second visit to Venice 1505–1507; except for a journey to the Netherlands, 1520–1521, remained at Nuremberg for the rest of his life; died April 6, 1528.

LIKE most of his predecessors in engraving, Dürer was brought up as a goldsmith, and it was this tradition which did most in directing the channel and shaping the character of his art. He turned to painting quite early, and Germany has produced no greater painter, but it is as an engraver and designer for woodcut that he holds the really unique place in art. His contemporary, Hans Holbein the younger, was unquestionably the greater painter, but Holbein's work for engraving (the *Old Testament Illustrations* and the *Dance of Death*, which will be completely illustrated in another volume of this series) cannot, in spite of its unique style and charm, compare with Dürer's for greatness of design and conception.

As an engraver, Dürer worked directly on the copper, but in the case of his woodcut, it is fairly certain that he was only responsible for the drawing of the design on the block. The block-cutters in Dürer's day were of a different class to the engraver and goldsmith, and their work was so much a mere matter of faithful translation of the lines, that the mechanical factor of cutting on the wood is of very secondary importance. In fact, with woodcut in which there is any complexity of design, I feel that the artist would sacrifice spontaneity if he is submitted to the drudgery of clearing away the negative parts of the design. Treated as pure design, Dürer's woodcuts form the noblest part of his whole work. There is a large simplicity in the line (seen at its best in later work such as the *Last Supper*, LXIV), which one sometimes lacks in the elaboration of the line-engraving. But even in his most elaborately finished plates, Dürer never let the quality of line be lost in the attempt to render mere tonic values. This tendency to submerge the natural quality of the engraved line in the general

tone accounts for many of the supreme pieces of bravoure of the century that followed Dürer, but sounds at the same time an ill-omened note to the truly artistic limits and conventions of line-engraving. If Dürer comes near the border-line, it is in some of the plates of his middle period (*e.g.* the *Virgin seated by a Town Wall*, Pl. XXVII), where the rendering of surface texture is carried so far; and if he ever elaborates too much and overloads with detail, it is in such pieces as the *St. Jerome in his Study* (XXIV) of the same period. But in his latest work in engraving, as in woodcut, he comes back to a simplicity of treatment that makes a print like the *St. Christopher* (XXXII) so absolute a masterpiece and so perfect a model of what line-engraving technically should be.

The less experienced amateur may be helped to a clearer appreciation of Dürer's place in art, if we take this opportunity of interpolating a short survey of the development of engraving, and some description of the various processes.

There is no evidence to show that impressions were ever taken on paper from cut or engraved blocks or plates before the late fourteenth century, and very little probability of any general practice of engraving for the sake of taking prints before the fifteenth. Wood-blocks were cut and used for impressing patterns on textiles at an earlier period, and it is the craft of these pattern-block cutters that was the cradle of the art of woodcut.

In woodcut the printing is from the surface, and little pressure is needed to transfer the ink; in fact, in the earlier stages of the art, hand pressure directly applied to the back of the block laid face downwards on the paper, or the method of rubbing the back of the paper laid on the face of the block with a flat piece of wood, or leather ball, sufficed to give a clear enough result. The process of cutting necessitates the removal by the knife of the white parts of the design, leaving the lines standing in relief, a process more or less laborious according to the amount of close work or crossing of lines (cross-hatching). It is only at a later period when greater use was made of a white line on a black ground that the graver (or burin), the original tool of the line-engraver, was also used to any extent on wood.

In line-engraving, on the other hand, the lines to print black are the furrows ploughed up by pushing the graver before the hand through the surface of the copper. The graver is a short steel rod of square or lozenge section, with cutting-point and edges obtained by sharpening the head in an oblique section. The furrows are filled with ink, the surface of the plate wiped clean, and damp paper

forced into the lines by great pressure (obtained by a double roller-press) to pull out the ink. In the surface printing from a woodcut there is naturally little depth of ink on the impression ; it is like a pen drawing with an added regularity of tone. But the impressions from an engraved plate show the ink in more or less high relief according to the depth of the line from which the ink was pulled, a remark which applies to all the other intaglio processes, such as etching and dry-point. Printing from intaglio plates with its less immediately evident process was not introduced until considerably later than the printing of woodcuts, probably not until the second quarter of the fifteenth century. In this case, the art was the offspring of the craft of the goldsmiths, by whom engraving, as a method of decoration in itself, had been practised throughout the Middle Ages as well as in Antiquity. If the line-engraver owed any of his inspiration to the woodcutter (who sprang from an entirely different class and belonged to a different guild, that of the wood-carvers and joiners), it could have been little but the suggestion of duplicating his designs through the medium of the press.

In dry-point, the artist obtains his furrow on the copper by scratching the surface with a steel point sharpened in the form of a pencil. He does not push his tool before his hand like the graver, but draws with it as with a pencil, scratching with more or less pressure according to the required depth of line. An essential factor in the dry-point process is the ridge of copper thrown up at the side of the line. This curved ridge holds the ink, and enwraps the lines in a dark cloud-like effect called burr. This burr is very delicate and soon worn down in the printing, so that plates treated in this manner can only yield a very small number of good impressions. Burr is also thrown up at the side of the line by the graver (and may often be seen in unfinished outline proofs of line-engravings), but one of the virtues of line-engraving is clear distinction of line, and the ridge of metal is always scraped away before the completion of the plate.

Etching is an intaglio process where the furrow is obtained by the use of acid ; a method which seems to have had its origin in the armourers' workshops. The plate is first covered with a thin "ground" (or coating of wax composition), and the artist draws the lines through this ground with a needle, exposing the surface of the plate where it is to be bitten (etched, *i.e.* eaten) by the acid. The resistance to the needle in drawing through the ground is so slight that the etcher works with the freedom of the draughtsman, with

the result that etching is characterised by spontaneity of expression as against the studied formalism of line-engraving.

Dürer's work on copper is chiefly limited to line-engraving, but he also left a few plates in etching and dry-point. With dry-point he had an immediate predecessor in the anonymous Master of the Amsterdam Cabinet (as he is called from the locality of the largest collection of his prints), an artist more abounding in vitality of expression than any other engraver of the fifteenth century.

One of Dürer's three dry-point plates, the *St. Jerome by the Willow Tree* (XXI) was so successful that it is a matter of wonder why the process was so little used by Dürer, or in fact any other engraver, until the time of Rembrandt, a century later. But Dürer's aims were more in harmony with the clear line than with the vague suggestions of tone and atmosphere given by dry-point, and perhaps the small number of good impressions which a good dry-point yields may also account for Dürer's avoidance of a method which could not pay him so well in the market (and he was always the most practical of men).

Etching gives the clear line, as in line-engraving, but here again Dürer may have felt the comparative coarseness of the medium that he used, for all his six etchings are on iron. Why he did not try to etch on copper is curious, for the same mordant would act on either metal; but as the etcher's suggestion came from the armourers, iron may have seemed the more natural material.

An etching by Urs Graf bears the date 1513, and some of those by the Hopfers (a famous Augsburg family of armourers) possibly belong to the preceding decade; but that being said, Dürer's etchings, which all date between 1515–1518, are among the earliest works in this process.

The plates that are given to illustrate Dürer's work on metal and wood are arranged in two chronological series, and will show better than any description the natural progress of his style. The early work is essentially Gothic in its tendency to the pointed and angular, the direct offspring of the style of his master Wolgemut and the artistic entourage of his native town. The background in the engraving of *St. Anthony* (XXX) is made up of a variety of sources, but it gives us the Gothic flavour of the Bavarian city more truly than any accurate topography. Dürer always remained a true Nuremberger at heart, but, like Rembrandt, he was susceptible to the best influences of Italian art in relation to form, spacing, and composition. He gradually freed himself from the medieval "fantasy devoid of form and foundation" which disfigured his early work as it does so much of the fifteenth-century engraving north of the Alps. And he managed to ennoble his art by an appreciation and adoption of Italian

standards of form and beauty without falling a victim to their more local and superficial qualities, and without sacrificing the inherent Teutonism of his nature.

It is not for expression in relation to human emotion that we go to Dürer. Here Rembrandt will always touch us far more deeply. But while Rembrandt spent the deepest feeling of which he was capable on his artistic creation, Dürer seems to have reserved a large part of the expression of his spiritual energies for the strenuous life and thought of the Reformation. He was the friend of Luther and Melancthon, and the latter used to say of him that "though he excelled in the art of painting, it was the least of his accomplishments." As a man he must have been a splendid type of the national character; this division of interest, nevertheless, may have drained something of the spiritual force that might have lived more permanently and effectively in his creative work.

But art is not so directly concerned with the expression of human emotion or with the understanding of life as with the presentation of beauty; and beauty, less in the sense of grace of form or feature (in which Dürer could hardly claim attainment) than in the absolute harmony with which the various elements from life are combined in the artist's composition. In this harmony, and in the conscious thought with which every line is laid in a relation seemingly so absolute that we can imagine no detail altered without disturbing the balance of the whole, Dürer was a supreme artist. Here and there Dürer's subjects strike a more humanly expressive note, as in the woodcut of *Christ saying Farewell to His Mother* (LI), or in the intense spiritual atmosphere that holds one spellbound in the *Melancholia* (XXXIII), but in general his aim, like that of the great sculptors, has essentially to do with the outward form of things.

From his work we obtain an increased sense of the beauty and dignity of life, and the restlessness of thought and uncertainty of artistic dogma and convention so common at the present time could find no better antidote than the balanced style and intense conviction that characterise Dürer's engraved work.

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A COMPLETE CHRONOLOGICAL LIST OF DÜRER'S ENGRAVINGS

The conjectural period of the undated works is for the most part left to be inferred from their relative position in the list. The order of the line-engravings is that of a recent exhibition of Dürer's work in the British Museum. The Woodcuts are also given in the British Museum order, with references to Mr. Campbell Dodgson's Official Catalogue. The other references B., P., and R., are to Bartsch, Passavant, and Retberg respectively. The Roman numeral immediately following the title of a print refers to the plate in this volume on which it is reproduced

THE LINE-ENGRAVINGS, DRY-POINTS AND ETCHINGS

(Line-engraving is understood except where the subject is described as dry-point or etching)

The Ravisher. B. 92
The Holy Family with the Butterfly. I. B. 44
Five Soldiers and a Mounted Turk. B. 88
The Offer of Love. II. B. 93
The Prodigal Son. III. B. 28
St. Jerome in Penitence. IV. B. 61
The Penance of St. John Chrysostom. B. 63
The Virgin and Child on the Crescent. B. 30
The Little Fortune. B. 78
The Little Courier. B. 80
The Monstrous Pig. B. 95
The Promenade. V. B. 94
The Virgin and Child with a Monkey. VI. B. 42
Four Naked Women. 1497. B. 75
The Dream. B. 76
The Rape of Amymone. VII. B. 71
The Great Hercules (or the Effects of Jealousy). VIII. B. 73
The Man of Sorrows. B. 20
St. Sebastian tied to a Tree. B. 55
St. Sebastian tied to a Column. B. 56
The Cook and his Wife. B. 84
The Turkish Family. B. 85
The Peasant and his Wife. B. 83
Three Peasants in Conversation. B. 86
The Virgin and Child with St. Anne. B. 29
The Standard-bearer. B. 87
The Lady and the Man-at-Arms. B. 82
Justice. B. 79
The Virgin Nursing the Child. 1503. B. 34
The Coat of Arms with a Skull. 1503. IX. B. 101
The Coat of Arms with a Cock. X. B. 100
St. Eustace. XI. B. 57.
The Great Fortune. XII. B. 77
Adam and Eve. XIII. B. 1
The Nativity. XIV. B. 2
Apollo and Diana. XV. B. 68
The Satyr and his Family. XVI. B. 69
The Little Horse. 1505. XVII. B. 96
The Great Horse. 1505 B. 97
The Three Genii with Helmet and Shield. B. 66
The Witch. B. 67

St. George standing. B. 53
St. George on Horseback. 1508. XVIII. B. 54
The Virgin with a Crown of Stars. 1508. B. 31
The Copper-plate Passion (the following sixteen subjects) :
The Man of Sorrows. 1509. B. 3
The Agony in the Garden. 1508. B. 4
The Betrayal of Christ. 1508. B. 5
Christ before Caiaphas. 1512. XIX. B. 6
Christ before Pilate. 1512. B. 7
The Scourging of Christ. 1512. B. 8
Christ crowned with Thorns. 1512. B. 9
Christ shown to the People. 1512. B. 10
Pilate washing his Hands. 1512. B. 11
Christ bearing the Cross. 1512. B. 12
Christ upon the Cross. 1511. B. 13
The Lamentation for Christ. 1507. B. 14
The Entombment. 1512. B. 15
The Descent into Hell. 1512. B. 16
The Resurrection. 1512. B. 17
St. Peter and St. John healing a Cripple. 1513. XX. B. 18
Christ upon the Cross. 1508. B. 24
The Virgin and Child with the Pear. 1511. B. 41
St. Jerome by the Willow Tree. *Dry-point.* 1512. XXI. B. 59
The Man of Sorrows. *Dry-point.* 1512. B. 21
The Holy Family. *Dry-point.* B. 43
The Virgin seated caressing the Child. 1513. B. 35
The Sudarium displayed by two Angels. 1513. B. 25
The Knight, Death, and the Devil. 1513. XXII. B. 98
The Melancholia. 1514. XXIII. B. 74
St. Jerome in his Study. 1514. XXIV. B. 60
The Dancing Peasants. 1514. XXV. B. 90
The Bagpiper. 1514. XXVI. B. 91.
The Virgin on the Crescent. 1514. B. 33
The Virgin seated by a Town Wall. 1514. XXVII. B. 40.
St. Thomas. 1514. B. 48
St. Paul. 1514. B. 50
The Man of Sorrows seated. *Etching.* 1515. B. 22
The Agony in the Garden. *Etching.* 1515. XXVIII. B. 19
The Sudarium displayed by one Angel. *Etching.* 1515. B. 26
The Rape of a Young Woman (called Pluto and Proserpine). *Etching.* 1516. B. 72
The Man in Despair. *Etching.* B. 70
The Virgin on the Crescent, with a Crown of Stars. 1516. B. 32
The Virgin crowned by two Angels. 1518. B. 39
The Crucifixion engraved on Gold for a Sword Hilt. B. 23
The Cannon. *Etching.* 1518. XXIX. B. 99
St. Anthony. 1519. XXX. B. 58
Peasants at Market. 1519. XXXI. B. 89
Albrecht of Brandenburg (called the Little Cardinal). 1519. B. 102
The Virgin nursing the Child. 1519. B. 36

The Virgin crowned by one Angel. 1520. B. 37
The Virgin with the Child swaddled. 1520. B. 38
St. Christopher, head turned to left. 1521. B. 51
St. Christopher, head turned to right. 1521. XXXII. B. 52
St. Simon. 1523. B. 49
St. Bartholomew. 1523. B. 47
Albrecht of Brandenburg (called the Great Cardinal). 1523 XXXIII. B. 103
Frederick the Wise, Elector of Saxony. 1524. XXXIV. B. 104
Wilibald Pirkheimer. 1524. XXXV. B. 106
St. Philip. 1526. B. 46
Philip Melancthon. 1526. XXXVI. B. 105
Erasmus. 1526. XXXVII. B. 107

THE WOODCUTS

St. Jerome extracting a Thorn from the Lion's Foot. 1492. XXXVIII. P. 246. C. D. 1
The Martydom of the Ten Thousand Christians. B. 117. C. D. 3
The Men's Bath. XXXIX. B. 128. C. D. 4
Hercules. XL. B. 127. C. D. 5
The Knight and Man-at-arms. XLI. B. 131. C. D. 6
The Martyrdom of St. Catherine of Alexandria. B. 120. C. D. 7
Samson and the Lion. XLII. B. 2. C. D. 8
The Holy Family with the three Hares. C. 102. C. D. 9
The Apocalypse. XLIII and XLIV. B. 60–75. C. D. 10–14, 113. *Fifteen cuts, about* 1498, *and a title-cut added for the first edition in book form of* 1511. *This and similar editions of the other series* (*Great and Little Passions and Life of the Virgin*) *show text on the back of the impressions*
The Great Passion. XLV and XLVI. B. 4–15. C. D. 15–21, 102 105, 112. *Eleven cuts, seven dating about* 1497–1500, *four in* 1510, *and a title-cut added for the first edition in book form*, 1511
The Crucifixion, with the three Crosses. B. 59. C. D. 26
The Holy Family with two Angels, in a Hall. B. 100. C. D. 27
The Holy Family with five Angels, in a Landscape. B. 99. C. D. 28
The Ecstasy of St. Mary Magdalene. B. 121. C. D. 29
St. John the Baptist and St. Onuphrius. B. 112. C. D. 30
The Visit of St. Anthony to St. Paul the Hermit. B. 107. C. D. 31
St. Christopher with the Birds. B. 104. C. D. 32
St. Francis receiving the Stigmata. B. 110. C. D. 35
St. Stephen, St. Sixtus, and St. Lawrence. B. 108. C. D. 34
St. Nicholas, St. Ulrich, and St. Erasmus. B. 118. C. D. 35
St. George and the Dragon. B. 111. C. D. 36
The Life of the Virgin. XLVII–LI. B. 76–95. C.D. 37–53, 106, 107, 111. *Nineteen cuts, seventeen dating* 1504–5, *two in* 1510, *and a title-cut*

added for the first edition in book form, 1511

The Six "Knots": patterns for embroidery or lace. B. 140–145. C.D. 54–59

The Agony in the Garden. B. 54. C.D. 60. *Probably intended for the "Little Passion," being superseded by another version*

The Little Passion. LII–LIV. B. 16–52. C.D. 61–96, 110. *Thirty-six cuts, about* 1508–1510, *and a title-cut for edition in book form*, 1511. *All the original wood-blocks of this series except B.* 16 *and* 21 *are now in the British Museum*

Christ on the Cross, between the Virgin and St. John. B. 55. C.D. 97. *This and the two following cuts printed on broadsides with poems by Dürer*, 1510

Death and the Soldier. B. 132. C.D. 98

The Schoolmaster. LV. B. 133. C.D. 99

The Penitent. 1510. B. 119. C.D. 100

The Arms of Michel Behaim. B. 159. C.D. 101

The Beheading of St. John the Baptist. 1510. B. 125. C.D. 108

The Head of St. John the Baptist brought to Herod. 1511. B. 126. C.D. 109

The Death of Abel. 1511. B. 1. C.D. 114

The Adoration of the Magi. 1511. B. 3. C.D. 115

The Trinity. 1511. LVI. B. 122. C.D. 116

The Man of St. Gregory. 1511. B. 123. C.D. 117

St. Jerome in his Study. 1511. B. 114. C.D. 118

The Holy Family with St. Joachim and St. Anne. 1511. LVII. B. 96. C.D. 119

The Holy Family with Saints and Angels. 1511. LVIII. B. 97. C.D. 120.

St. Christopher. 1511. LIX. B. 103. C.D. 121.

St. Jerome in a Cave. 1512. B. 113. C.D. 122

The Virgin and Child in Swaddling Clothes. P. 117. C.D. 123

The Rhinoceros. 1515. LX. B. 316. C.D. 125.

The Terrestrial Globe — Eastern Hemisphere. P. 201. C.D. 126. *This and the two following are illustrations to geographical and astronomical works by Stabius*

The Celestial Globe—Northern Hemisphere. B. 151. C.D. 127

The Celestial Globe — Southern Hemisphere. B. 152. C.D. 128

The Austrian Saints. B. 116. C.D. 129

The Triumphal Arch of the Emperor Maximilian. 1515. B. 138. C.D. 130. *Produced in collaboration with Springinklee, Traut, and Altdorfer, the literary design being in the hands of Stabius. The whole illustrates the genealogy and exploits of Maximilian*

The Freydal woodcuts. 1516. P. 288–292. C.D. 131–135. *Five blocks of a series projected by Maximilian ("Freydal") for an illustrated work to celebrate his jousts, masquerades, etc.*

The Burgundian Marriage, or Small Triumphal Car. R. 218. C. D. 136. *From the first edition* (1526) *of a large series of cuts known as the*

Triumphal Procession of Maximilian (the other subjects not being by Dürer)

The Book-plate of Hieronymus Ebner. 1516. B. app. 45. C. D. 137

Christ on the Cross, between the Virgin and St. John. 1516. B. 56. C. D. 138

The Virgin crowned by two Angels. 1518. B. 101. C. D. 139

Portrait of Maximilian I. 1518. LXI. B. 154. C. D. 140.

The Arms of Rogendorf. 1520. R. 239

The Arms of Lorenz Staiber. 1520. R. 240

The Arms of Johann Tscherte. B. 170. C. D. 143

The Arms of the Empire and of Nuremberg. 1521. B. 162. C. D. 144

The Great Triumphal Car of the Emperor Maximilian. 1522. B. 139. C. D. 145

Portrait of Ulrich Varnbühler. 1522. LXII. B. 155. C. D. 146.

Dürer's Arms. 1523. LXIII. B. 160. C. D. 147

The Last Supper. 1523. LXIV. B. 53. C. D. 148.

The Armillary Sphere. 1525. P. 202. *In the Strasburg Ptolemy of* 1525

An Artist drawing a Seated Man. B. 146. C. D. 150. *This and the three following are the principal illustrations in Dürer's book on Measurement* ("UNDERWEYSUN* DER MESSUNG," 1525 and 1538), B. 148 and 149 *not appearing until the second edition of* 1538

An Artist drawing a Lute. LXV. B. 147. C. D. 151.

An Artist drawing a Pitcher. B. 148. C. D. 152

An artist drawing from a Female Model. B. 149. C. D. 153

The Holy Family. 1526. B. 98. C. D. 154

The Arms of Ferdinand I, King of Hungary and Bohemia. P. 210. C. D. 155. *This and the following are illustrations for Dürer's book on Fortification* ("ETLICHE UNDERRICHT ZU BEFESTIGUNG DER STETT SCHLOSS UND FLECKEN," 1527)

Illustrations in Dürer's book on the Proportions of the Human Figure ("VIER BÜCHER VON MENSCHLICHER PROPORTION," 1528)

THE SCHOOL OF DÜRER

Portrait of Dürer. B. 156. C. D., School of Dürer, 32. Frontispiece

The Pirkheimer Border. P. 205. C. D., School of Dürer, 33, and Springinklee, 1. Title-page border. *First used in Plutarch, De his qui tarde a numine corripiuntur libellus, Nuremberg* 1513. *Attributed by C. D. to Springinklee*

I. THE HOLY FAMILY WITH THE BUTTERFLY. B. 44

II. THE OFFER OF LOVE. B. 93

III. THE PRODIGAL SON. B. 28

IV. ST. JEROME IN PENITENCE. B. 61

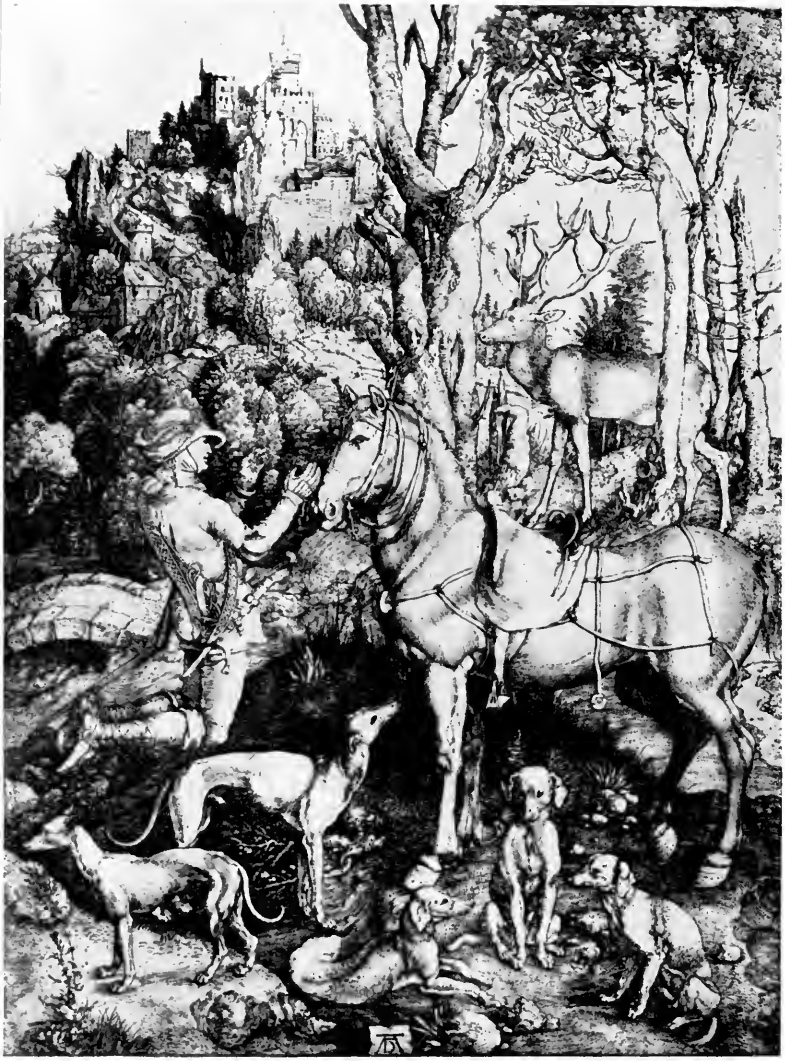
VI. THE VIRGIN AND CHILD WITH A MONKEY. B. 42

VII. THE RAPE OF AMYMONE. B. 71

VIII. THE GREAT HERCULES. B. 73

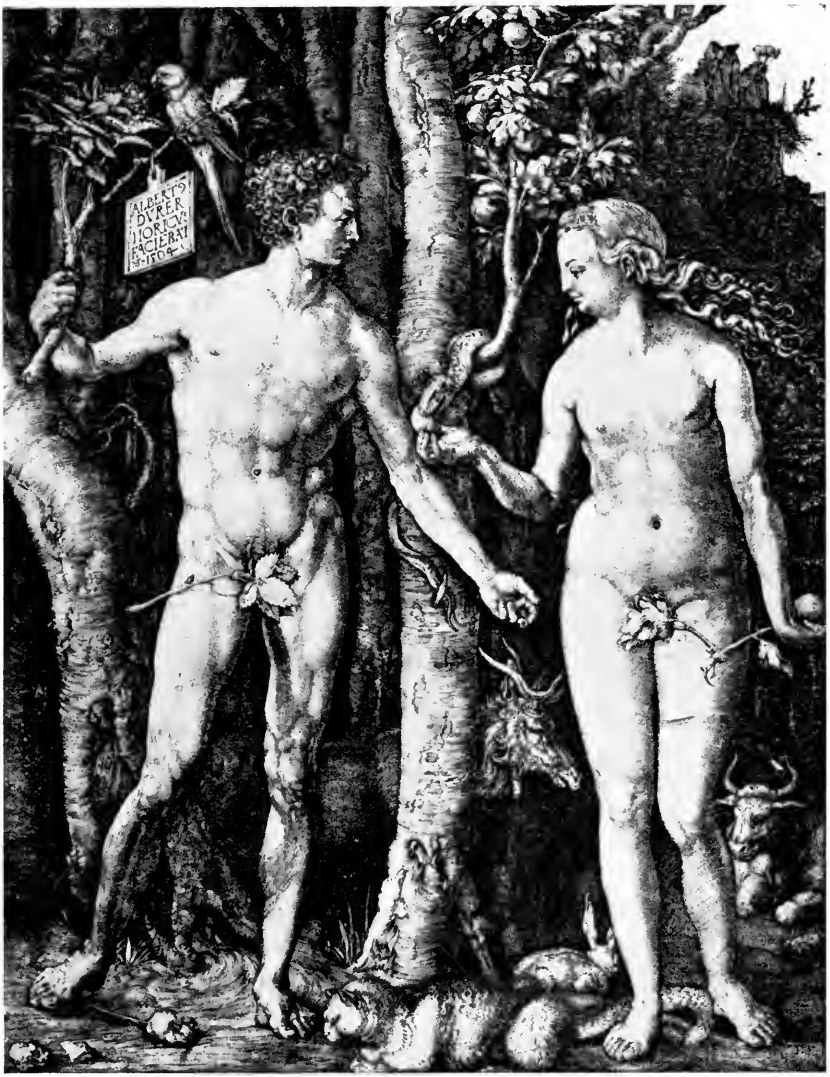
IX. THE COAT OF ARMS WITH A SKULL. B. 101

X. THE COAT OF ARMS WITH A COCK. B. 100



XII. THE GREAT FORTUNE. B. 77

XIII. ADAM AND EVE. B. 1


ALBERTVS
DVRER
NORICVS
FACIEBAT
1504

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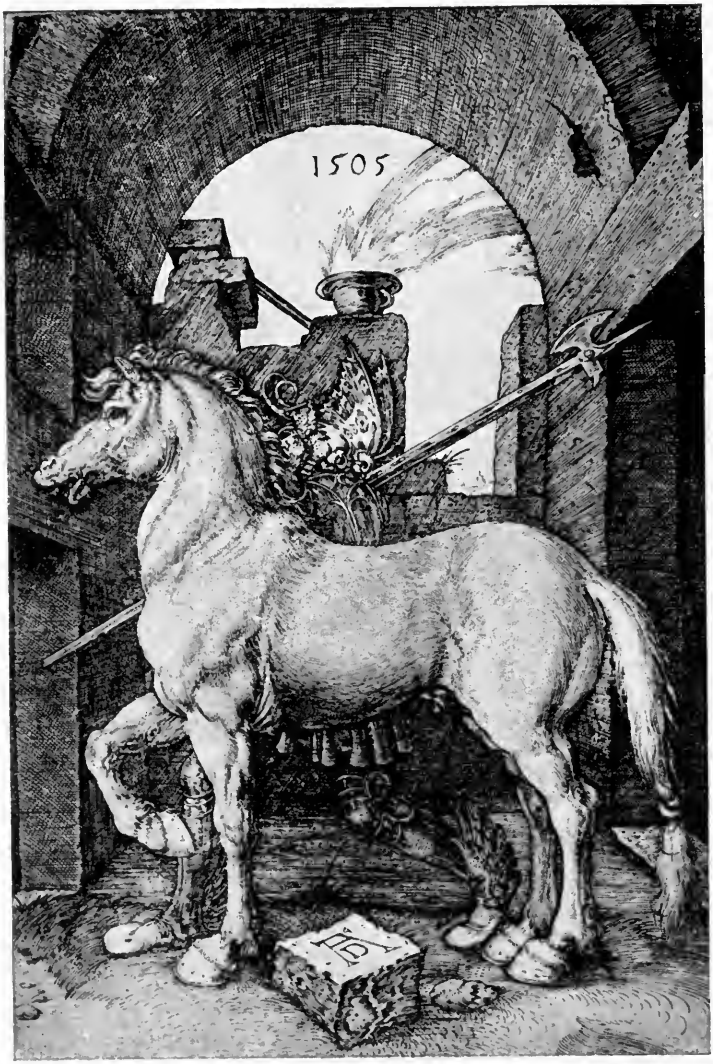
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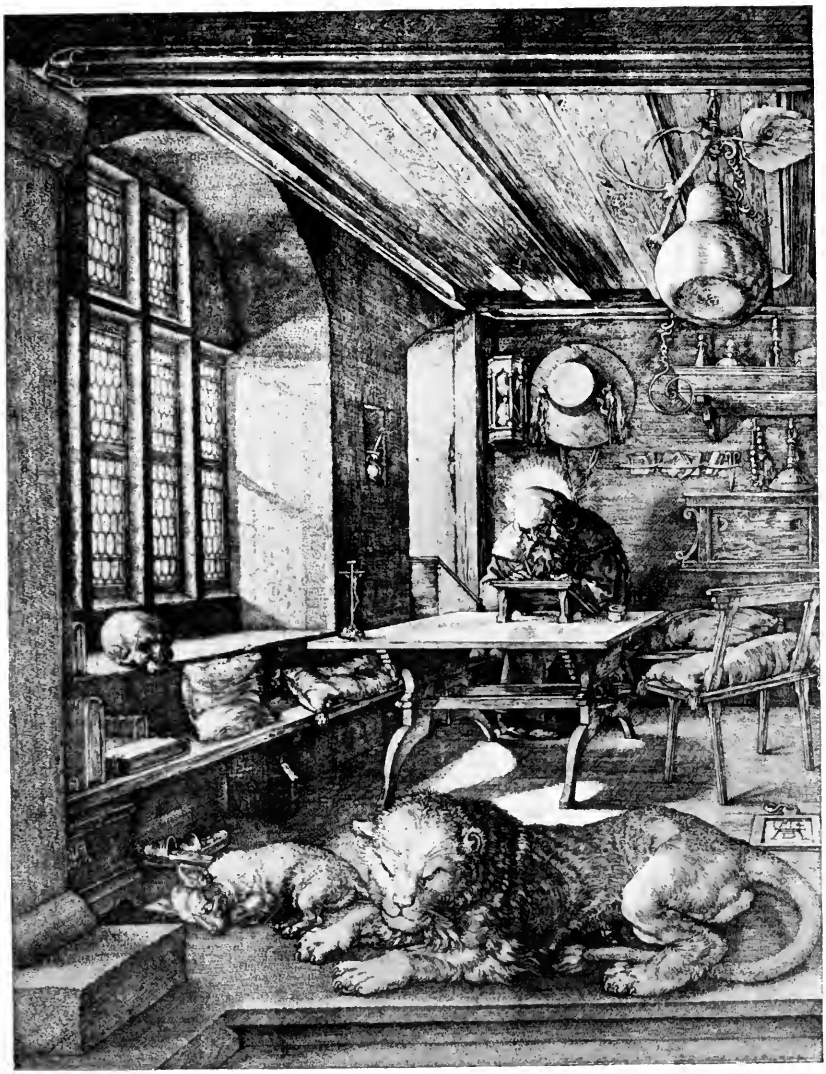

XXVI. THE BAGPIPER. B. 91

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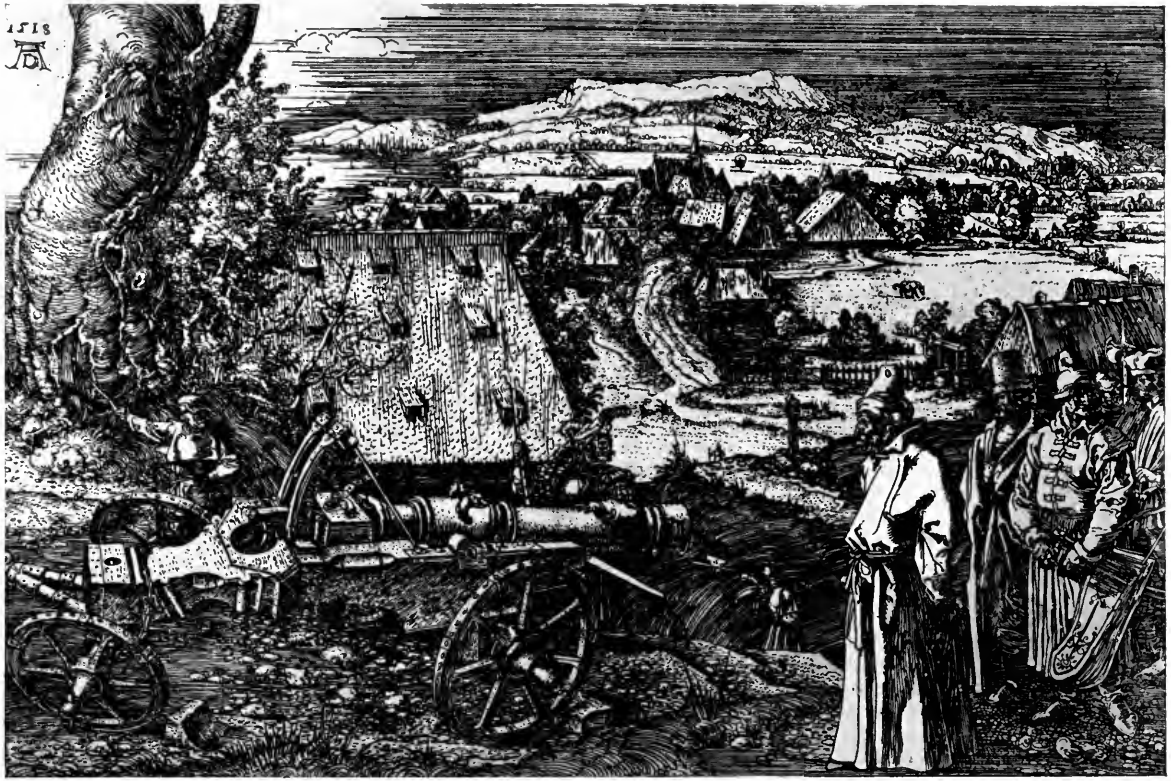
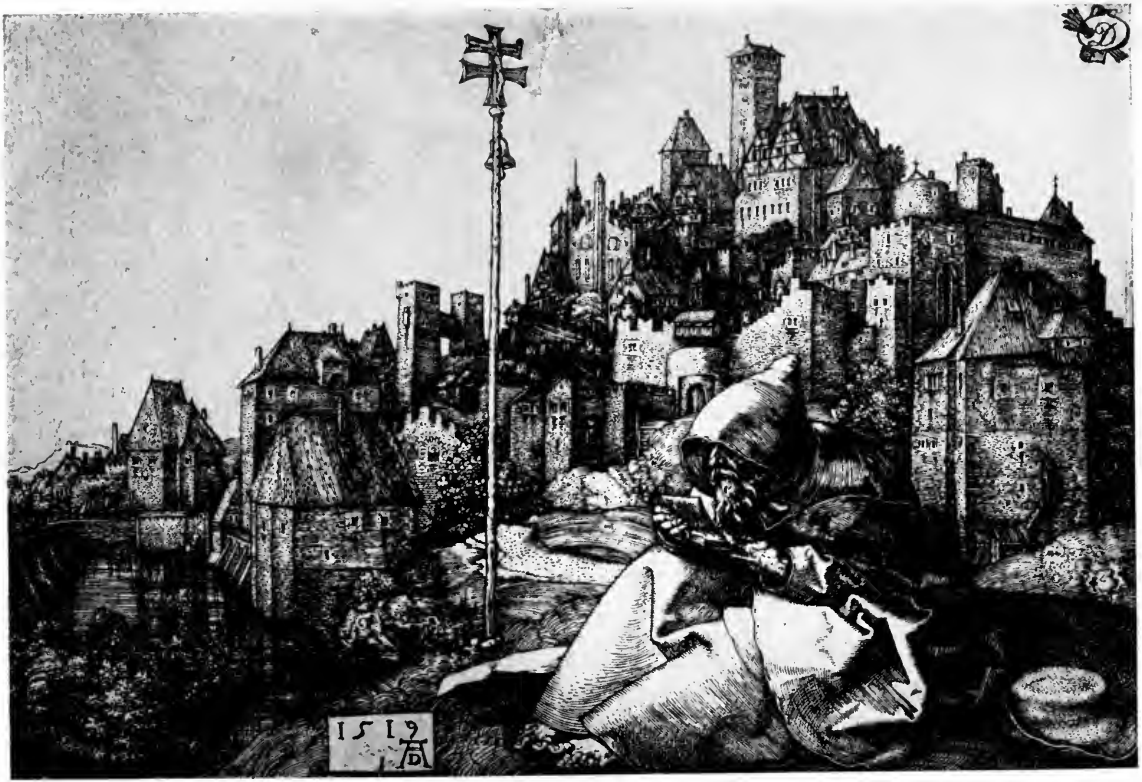

1518

XXX. ST. ANTHONY. B. 58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ANNO·ETATIS·SVE·XXXIIII
ALBERTVS·MI·DI·SA·SANC·ROMANAE·ECCLAE·TI·SAN·
CHRYSOGONI·PBR·CARDINA·MAGVN·AC·MAGDE·
ARCHIEPS·ELECTOR·IMPE·PRIMAS·ADMINI·
HALBER·MARCHI·BRANDENBVRGENSIS·

XXXIV. FREDERICK THE WISE, ELECTOR OF SAXONY. B. 104

·CHRISTO · SACRVM ·
·ILLE·DEI VERBO·MAGNA PIETATE·FAVEBAT·
·PERPETVA·DIGNVS·POSTERITATE·COLI·
·D·FRIDR·DVCI·SAXON·S·R·IMP·
·ARCHIM·ELECTORI·
·ALBERTVS·DVRER·NVR·FACIEBAT·
·B·M·F·V·V·
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BILIBALDI·PIRKEYMHERI·EFFIGIES
·AETATIS·SVAE·ANNO·L·III·
VIVITVR·INGENIO·CAETERA·MORTIS·
·ERVNT·
·M·D·XX·IV·

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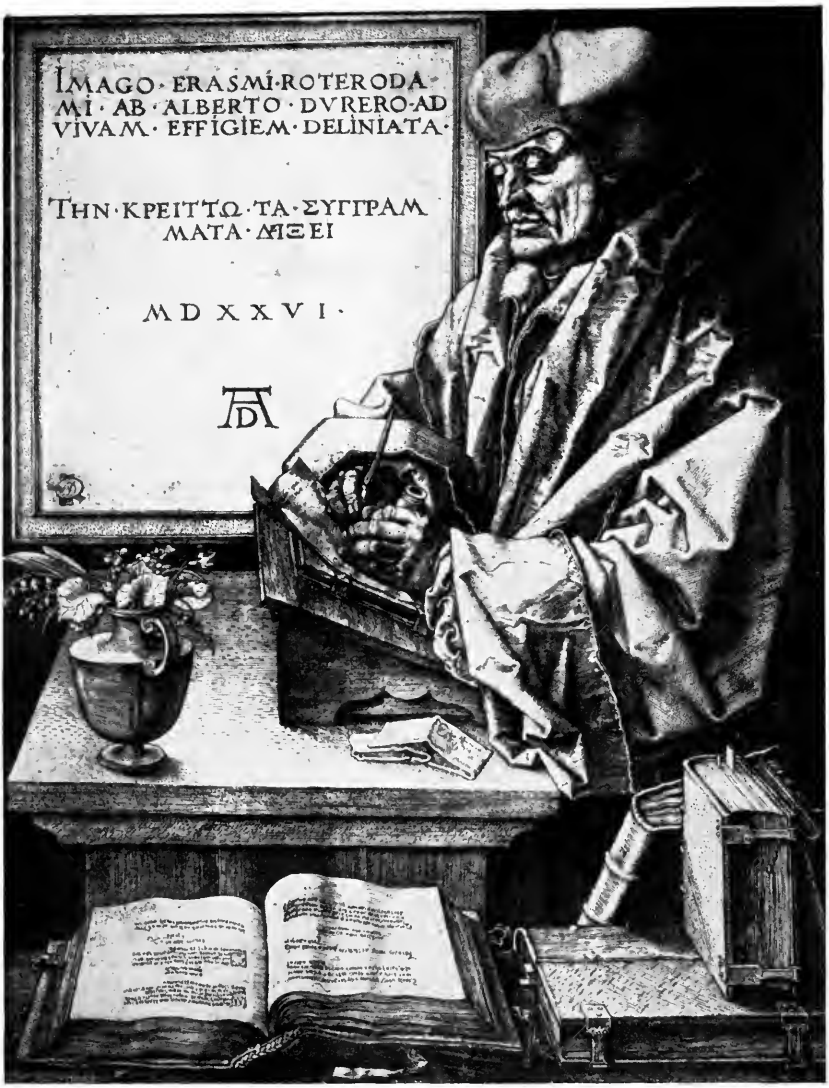
VIVENTIS·POTVIT·DVRERIVS·ORA·PHILIPPI
MENTEM·NON·POTVIT·PINGERE·DOCTA
MANVS
AD

XXXVII. ERASMUS. B. 107


IMAGO · ERASMI · ROTERODA-
MI · AB · ALBERTO · DVRERO · AD
VIVAM · EFFIGIEM · DELINIATA ·
ΤΗΝ · ΚΡΕΙΤΤΩ · ΤΑ · ΣΥΓΓΡΑΜ
ΜΑΤΑ · ΜΙΞΕΙ
MDXXVI ·
AD

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LVIII. THE HOLY FAMILY WITH SAINTS AND ANGELS. B. 97

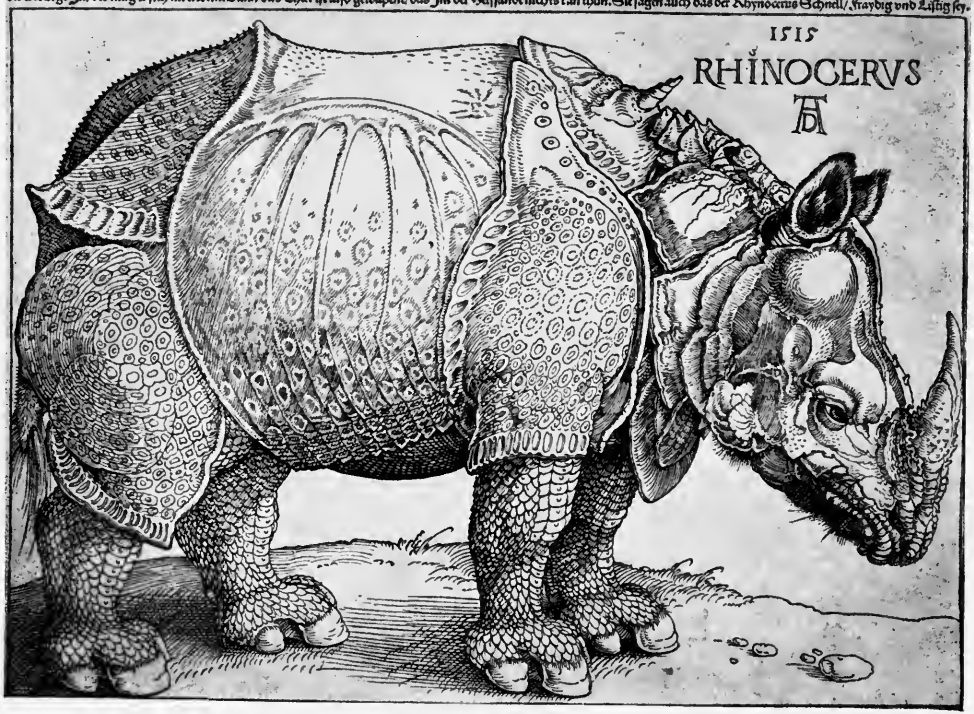
1511

LIX. ST. CHRISTOPHER. B. 103

1511

LX. THE RHINOCEROS. B. 316

Nach Christus geburt. 1513. Jar. Adi. 5. May. Hat man den grossmechtigen Kunig von Portugall Em anwell gen Lysabona pracht auss India/ein sollich lebendig Thier. Des nennen sie Rhinocerus. Das ist hye mit aller seiner gestalt Abconterfet. Es hat ein farb wie ein gesprecklet Schildtrot. Und ist vō dicken Schalen vberlegt fast fest. Vnd ist in der grōss als der Helffande Aber mydertrechtiger von paynen/vnd fast wethafftig. Es hat ein scharff starck Horn vorn auff der nasen/Das sleyfft es allweg zu wetzen wo es bey staynen ist. Das dostig Thier ist des Helffants tode feynde. Der Helffande forchte es fast vbel/dann wo es In ankumbt/so laufft Im das Thier mit dem kopff zwischen dye fordern payn vnd reyst den Helffandt vnden am pauch auff vñ erwürgt In. des mag er sich nit erwern. Dann das Thier ist also gewapent/das Im der Helffandt nichts kan thün. Sie sagen auch das der Rhynocerus Schnell/fraydig vnd Lustig sey.



LXI. MAXIMILIAN I. B. 154

Imperator Caesar Diuus Maximilianus
Pius Felix Augustus

LXII. ULRICH VARNBÜHLER. B. 155.

VLRICHVS VARNBVLER ZC. M. DXXII
Albertus Durer. Norice
hac imagine. Vlrichum cognom
Varnbuler. Ro hedara Iuuenim
in Imperio. a Secretis. simul
Gramataum. ri quem amic
vnica, etiam nostrituti
cognitum redet
conatur.

LXIII. DÜRER'S ARMS. B. 160

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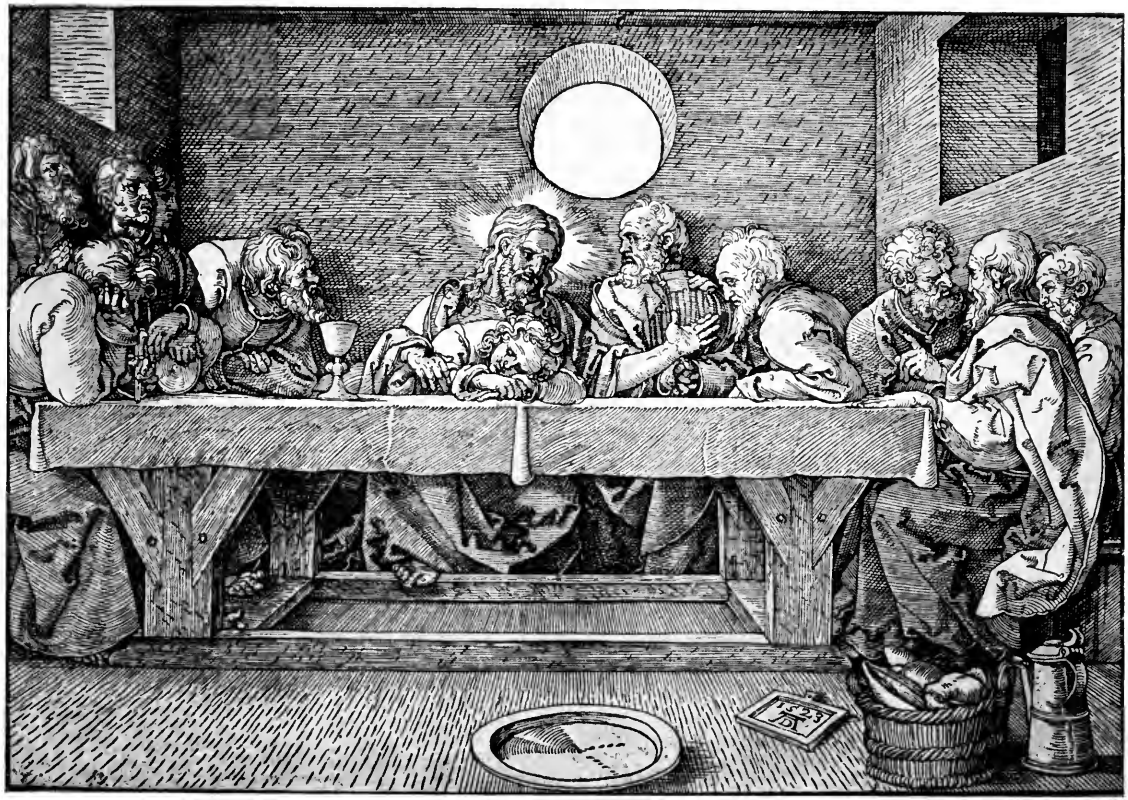
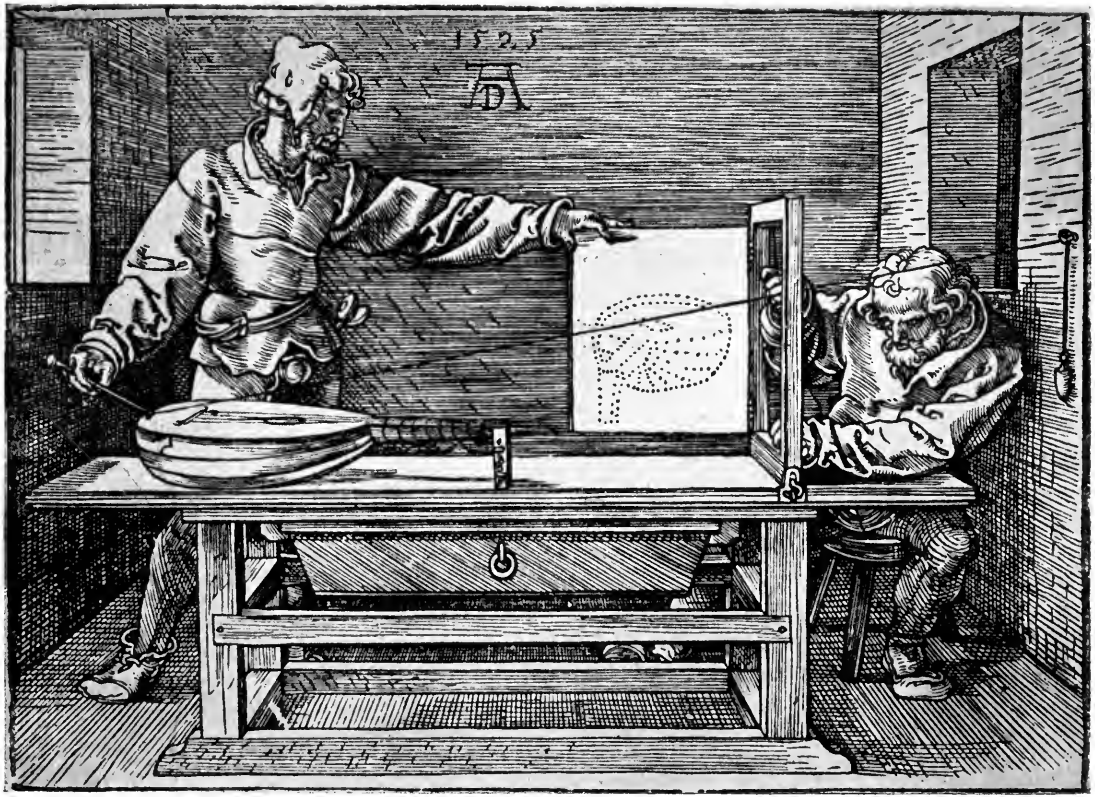
LXIV. THE LAST SUPPER. B. 53



LXV. AN ARTIST DRAWING A LUTE. B. 147


1525

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